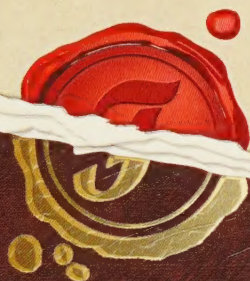


CLASSIC REPRINT SERIES

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# LAMPSHADES HOW TO MAKE THEM

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by  
Olive Earle

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## Lampshades How to Make Them

By

Olive Earle

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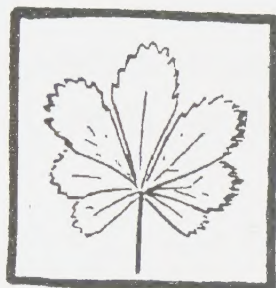
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# LAMPSHADES: HOW TO MAKE THEM

BY  
OLIVE EARLE

*WITH ILLUSTRATIONS*



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1921

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## FOREWORD

The purpose of this book is to make the art of shading lamps and candles a little less of a problem to the amateur craftsman; and it is hoped, also, that those who have already had some experience as shade makers, will find some practical hints that will be of value to them.

Miss M. L. Morey, who is well-known as a designer and maker of lampshades, has given me the solution to many of the problems that beset the beginner. Of course, the subject is so many-sided that it is quite possible that some point of vital importance to some one particular worker, may not seem to have been given

enough attention. Any further details of any phase of shade making, that may be needed, will be supplied gladly upon application to either Miss Morey or myself. Also information as to the "where" and the "how" to buy materials will be furnished to the craftsman who is unable to obtain supplies locally.

It is suggested that the book be read as a whole, rather than the instructions be used from a single chapter, which, from its heading, apparently contains all the needed information. To have each chapter complete in itself would have entailed endless repetition, as, for instance, many of the suggestions for paper shades are interchangeable with the hints on silk shade making; therefore, the best plan is to read the whole book and note details in each chapter that will be of assistance in the construction of the planned lamp.



It is taken for granted that the sewing terms used will be understood by the needlewoman who tries her hand at shade making and fortunately there are so few technical terms used in the craft that it is not necessary to spatter the pages with explanatory footnotes. It is hoped that the rough diagrams will make clear some of the confusing points.

With patience, careful workmanship and good taste, as fine a lampshade as money can buy, can be produced at a fraction of the cost of those offered in the stores.

OLIVE EABLE.

Jan., 1921.



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LAMPSHADES:  
HOW TO MAKE THEM





# LAMPSHADES: HOW TO MAKE THEM

## I

### PLANNING THE LAMPSHADE

LAMPSHADE making should be considered as an art as well as a craft, and perhaps the first thought to be kept in mind when planning a shade, is the decorative point of view. No matter how beautifully a shade may be made, no matter what care may be taken with the intricacies of measurements and linings, the labor is wasted if the resulting effect in the room, is not pleasing.

As a general rule, lighting fixtures and shades are accessories to a room rather than a main feature. In fact, there is nothing much worse in interior decoration than lights which insist on making themselves apparent the moment one enters the room. Therefore, when the old

## 2 LAMPSHADES: HOW TO MAKE THEM

lampshade is to be discarded it is well to consider whether the shape of the present frame is exactly right or whether a new one should be chosen. Look at it critically and decide whether it is large enough for the base, or perhaps a little top-heavy; again it may be that it takes up more than its fair share of space on the table or in the corner where it stands. Many a small room has taken on the dimensions of a doll's-house drawing-room owing to the vastness of the lampshade, and who does not know the bother of having to move a large floor lamp to some place where it will be a little less in the way. Inversely, the dignity of a large room may be seriously impaired by the choice of an insignificant fixture and shade.

### SIZE AND SHAPE

Having decided perhaps, that the old frame will not do this time, try to visualize the size and shape that would be most satisfying and would relate itself most harmoniously to the furniture and decoration of the room.

### COLOUR EFFECT

The next important consideration is the colour effect; the words "colour effect" are used deliberately, as "colour" alone would not be enough.

In choosing a pillow perhaps, it is enough to feel that such and such a hue will make a nice spot of color in such and such a place and that is the beginning and end of the matter; but with a lampshade, the effect of the light on the color as well as the colour as a note in itself, by day light, has to be studied very seriously. Then too, the effect of the filtered light on the other furnishings is a matter that cannot be dismissed as unimportant, if beautiful illumination is the result desired and not just "a room with the light turned on." For instance, if the general scheme of colour for the room is dull blue, nothing could be more desolate than a plain dull blue lampshade. It might look very charming by day, in fact some super-poetic friend might liken it to a "symphony of twilight" or something equally impossible, but beware of taking that friend there in the evening. She would probably think that she was in the family vault or the ice-box, so cold and cheerless would be the result of the switched-on light. Now picture the same room, with those same quiet restful blue rugs and hangings, with the introduction

of a rich old-rose tone or a gay cherry red, perhaps in a pillow or two and most certainly in the lampshade. It would be satisfactory to look at by day and with a light behind it would throw the whole room into a glow that would make every one around feel that they looked their best, and the corners would be filled with mellow purple shadows.

THE USE  
OF COLOURED  
BULBS

If a blue lampshade seems imperative in the color scheme, as sometimes seems the case in a room where lavender is the predominating tone, the hue of the lighted-up blue can be warmed by the use of a red bulb or gas mantle globe. These can be bought, or if they are not available at the local store they can be colored at home with oil paint. The paint should be diluted with turpentine and the mixture used very thin, or the transparency of the glass will be impaired. On the whole, however, it really is wisest to keep away from blue for the whole shade; that is to say, used by itself it is very apt to be dangerous, owing to the amount of light that it absorbs and the cold effect of the filtered rays. Used in combination with other colours, it is, at times,



quite delightful; it is particularly attractive when used as a trimming or when lined with a heavy undertone of red or some such warm colour. The various effects of one colour used over another or even of some four or five different tones used together to produce one colour will be discussed later, under the heading "Chiffon shades."

The point to be insisted on, is to see the room as a whole, not just a lampshade, with the thought in mind that the effect must be satisfactory by night as well as by day. Therefore choose the colour with exceeding care.

For the blue room, the before-mentioned rose and cherry colour are good and the effect of a golden yellow shade is a little less hackneyed and very beautiful. Yellow always gives a cheerful light and is one of the safest colours to use, particularly in a room that has an abundance of green. For the yellow room rich cream colour and coppery shades are harmonious and pleasing. Of course, these combinations are merely suggestions as it is in just these essentials of what colours are desirable to use

together, that the individuality of the decorator makes itself felt. A word of warning in regard to the use of yellow for shades, may not be amiss here. Yellow with a greenish hue is not satisfactory as it is quite apt to be pallid and colourless when lighted; this can be somewhat obviated by the use of coloured bulbs but on the whole it is simpler to choose a yellow that inclines to the warm tones of orange or red, which does not necessarily absorb more light, but does give a richer note of colour.

Besides considering the effect in general of light on certain colours, it is well to remember that different colours absorb varying amounts of light and if the lamp is to be one for use as well as ornament, this aspect of the matter is serious. A grey shade for instance, may be lovely in a room of soft grey and rose, but unless the light is particularly strong there will be very little illumination left, by the time the rays have pierced such an absorbing colour. Purple, lavender and blue all come in this same category; the first named colours absorb less than blue and all three have another disadvan-

tage with which to contend, in that great care must be taken in choosing the particular hue, that will not have the colour completely taken out of the material by the light behind it, and for safety's sake a pink coloured lining should always be used.

In choosing fabrics and materials there is practically no limit to the latitude that can be allowed. Where the light is for decoration rather than utility, an almost opaque shade can be used, but when the light from the lamp is needed for the comfortable reading of the evening paper, it is just as well to keep the idea of transparency well in mind. Of course the person sitting immediately under the lamp will not complain if the shade is opaque, but the rest of us who are darning our best silk hose a few feet away will have cause in plenty to grumble.

China silk is a very favourite and practical fabric for a utilitarian shade, but even a good quality China silk is often too thin unless it is well shirred or has a fairly heavy lining. There are many plain and figured silks on the market today that are manufactured especially

for lampshades and need no further ornamentation than a fringe and a braid of some sort to cover the stitches. Trimmings and stitch-covering braids can be made of the same silk as the body of the shade, if preferred. The making of these self-edgings will be described elsewhere.

The next most popular shade is that made of paper. Not the old-fashioned paper shade that some of us remember in "aunt's best parlour" which seemed chiefly designed to give straying particles of dust a peaceful resting place, but paper shades that look as if they were made of anything in the world but paper.

Parchment and vellum are inaccessible to most people, but parchment paper can be substituted and camouflaged so that none but the maker of the shade will ever realize the deception. The treatment of papers of all sorts, to give a variety of effects, will be given in detail hereafter, as well as the use of paper twisted and treated until it looks like some jungle fibre; this can be woven into shade frames that look for all the world as if they had been imported from the Orient.



A well-chosen cretonne can be used with charming results in a country bed-room as may various other cotton fabrics, while the room in the city home might have a shade of layers of chiffon. Thin velour, perhaps dyed and toned to have an antique appearance, is rich and lovely where mellow tones are all that are required from the lamp. Metal cloth, lace, chinese embroidery are all very much in favour for making decorative shades. More individual and needing a little more apparatus and specialized skill are the lampshades made of wood, metal, mica, card-board, tooled leather, straw, beads, palm leaves or glass.

The ornamentation of lampshades almost needs a book by itself, but in general there are a few things that every craftsman should realize and remember. In the first place, rather use too little decoration than too much. One sometimes sees shades, even in shops where they should know better, that are such a mass of frills and flowers that one wonders if they should not be in a glass case, and visions of the room

ORNAMENTA-  
TION

where such shades would be in key with the surroundings, are almost too horrible to conjure up. It is much safer to err on the side of severity than run the risk of having the shade look like the up-set contents of a lingerie shop. In the majority of cases, happier results are obtained by having the decoration in the fabric itself, rather than obviously arranged and bringing to mind the horse dressed up for the county fair. Colour and form studied sincerely and simply will be found to be the most satisfying in the long run, and a lampshade designed with these essentials in mind will prove the most pleasing to live with.

Many of the foregoing suggestions are applicable to the making of candle shades, and many people will prefer to try their hands at a simple candle shade or two before attempting the more ambitious work of making a lampshade.

Lamp bases and standards are rather out of the sphere of this book, therefore a few remarks as to beauty and practicability are all that will be given. Much depends, of course, on the kind

of lighting fuel that one is using; electricity is not available for all nor is it liked for lamps by some people. A base that is solid without being clumsy is to be recommended for a table lamp, particularly if kerosene is used. It is not comfortable to be in constant dread of having some stranger, who does not know the lamp's tipping-over propensities, overturn the lamp on to one's pet table cover—not to speak of the danger. Needless to say, the colour of the base should be in harmony or direct contrast with the room decorations.

A lamp standard should be well weighted at the bottom, as otherwise, spreading feet are the only thing that will help it maintain its equilibrium, if it is carelessly knocked against; and spreading feet have a peril all their own for the unwary passerby who is likely to get all tangled up in them. And while on the subject of being tangled up, beware of the ensnaring electric light cord, which in many a house is allowed to stray over the floor at its own sweet will, usually in just the place where it will trip the unobservant guest. If the wall outlet cannot be placed

near the spot where the lamp is wanted, either re-arrange the room so that it will be in the right position, or travel the cord by sub-carpet route to the required destination.

## II

### CANDLE SHADES AND FRAMELESS LAMPSHADES

BEFORE attempting the more difficult task of covering a wire frame, the amateur shade maker may like to try a candle shade—a candle shade without a wire frame, that can be dropped over a shade holder. These shade holders can be bought in almost any department store; they fasten round the candle with a spring clip, which holds in place a rod with a circular wire at the top. The shade is dropped over this ring and supported at a sufficient distance from the candle flame to prevent scorching. In the case of very small shades however, especially if the shape has very little flare, it is safest to use a mica lining, as an impromptu fire at a dinner party adds a little too much to the excitement. These mica linings come in standard sizes and are obtainable at most city department stores.

The simplest shade to make is one cut in one piece. The seam is made, by over-lapping the ends and joining them, either with glue or patent fasteners, such as split pins. Figure 1



Figure 1

shows the segment of a circle that can be used for a pattern for this type of shade. The flare of the shade depends upon the size of the segment cut from the circle. The proportion shown in the diagram gives a good spread; it is a little more than half and a little less than three quarters of the circle. For a satisfactory size for a shade for a dinner table make the di-

iameter of the flat pattern measure twelve inches, and the circle cut from the centre (which forms the top rim of the shade when made up)

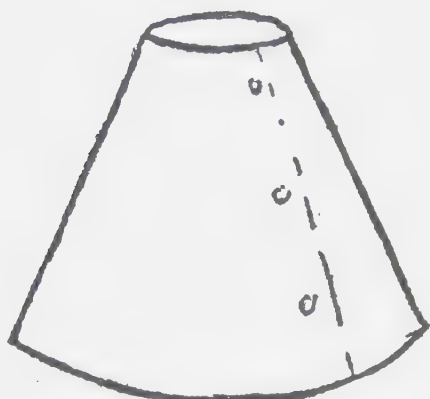


Figure 2

three and one-half inches across. Figure 2 shows made shade.

Figure 3 shows a four sided shade, cut in one piece; this can also be joined with clips or if an invisible seam is preferred a good mucilage or paste may be used. (By the way, few people realize the wonderful sticking qualities of what is known as "paper hanger's paste." It can be obtained at the paint store in pound cartons, in powder form and just as much as is needed can be mixed at a time.) For this four sided shade, the following proportions are good: each side



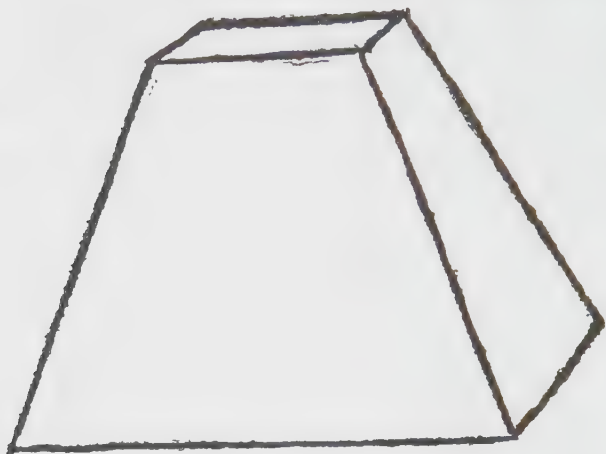


Figure 3

should be five inches deep and should measure two and one-half inches across the top and six inches across the bottom. When cutting the original pattern, it is perhaps easiest to fold the paper in four and draw a diagram of the shape in pencil, allowing an extra half inch at one end to form the overlapping piece for the seam.

This same four sided shade can be made in four separate pieces if preferred, and the pieces fastened together with strips of pas-partout linen tape on the inner side, or card-board strips may be pasted inside to hold the edges together. If desired, the fastening strips may

be made into part of the shade decoration by using braid on the outside, and sewing the edges together. The pas-partout tape can also be used on the outside and painted in accordance with the decoration of the shade.

These shades can be made of a variety of materials. The chief requirement that must be kept in mind, is that the material used should be fairly stiff; if it is at all flimsy, the shade loses its freshness before it is completed. It should also not be too opaque, as it must be remembered that candle light is not so very powerful.

Parchment paper is very good to use, and can be decorated in any number of ways. It takes colour satisfactorily, and, if the craftsman is anything of an artist as well, designs may be painted on with water colour. If this sounds a little ambitious, those who cannot draw, can find a ready help in transfer patterns, such as are used for stamping linen for embroidery. A small motif should be chosen and fastened with thumb tacks to the parchment paper and trans-

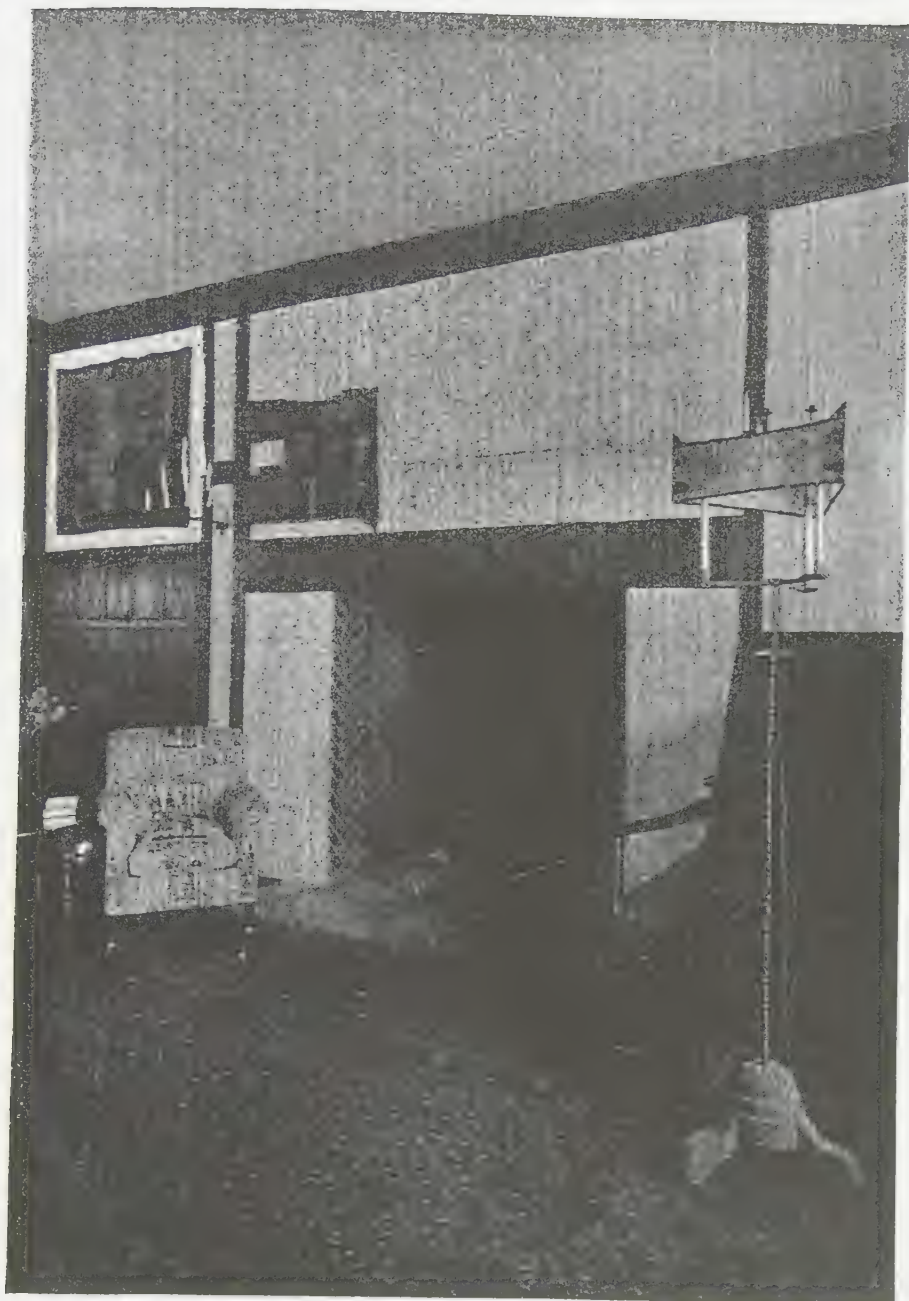
ferred with a warm iron. It is then an easy matter to fill in the design thus outlined, with pleasing colours.

#### DRAWING PAPER

Another suggestion is to use good quality drawing paper. This can be made translucent with a coating of sweet oil and can be tinted any desired shade with a thin solution of oil paint, in which there is a large proportion of turpentine. The decoration of this should be done in oil colours, free-hand. In using oil paint it is sometimes hard to get a fine line with even the finest of regulation oil brushes; it will be found much easier if camel's-hair brushes such as are used for water colour are tried.

#### SILHOUETTES

If you do not wish to test your skill as a painter, an alternative form of ornamentation, is the use of "cut-outs." Silhouettes can be bought ready to apply, or with a little ingenuity they can be made at home. Flowers and forms can be cut from cretonne or figured silk, but be sure to choose a translucent fabric, or the light will be obscured when the design is pasted on. Wall paper can be used in the same way and plain black or coloured paper can be used for



PARCHMENT CANDLE SHADE OF UNUSUAL SHAPE



the silhouettes. These silhouettes can be made by the unskilled craftsman, by searching through a magazine or two and finding some form that has a distinct outline and using this as a pattern by which to cut the motif. The chosen design should be cut out carefully and pinned to thin paper, which has been folded to make four thicknesses. Cut round the edge of the pattern and there will be four silhouettes ready to be pasted on the four sides of the shade. The seedman's catalogue will be found to have many suitable foundations for cut-outs.

Another good candle-shade material is heavy wall-paper; this, if it has enough substance to it, will be found one of the easiest things to use and an effective shade can be made very quickly. No ornamentation is needed, unless it is a narrow band painted round the upper and lower rim, to give a finish and hold the design together. Small floral patterns are very charming for bedroom candle shades and many interesting experiments can be tried with very little cost. In fact, the local paper-hanger (if you are still on friendly terms in this year of grace) can be



sometimes persuaded to give away pieces of wall-paper that will be amply large enough for a candle shade or two. The circular shape is best for this type of shade.

#### CANVAS

A considerably more difficult shade to make is illustrated in Figure 4. This is extremely effective when made from linen canvas, or window

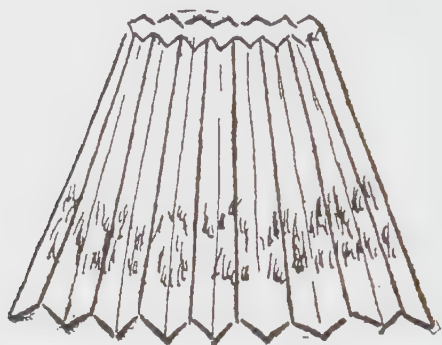


Figure 4

shade material, which comes in many very lovely colours. A circle ten inches in diameter makes a very good size for the shade, although of course details of this sort are matters of individual taste. Having cut the material, cut from the centre a smaller circle, about two inches across; the opening thus formed becomes the top of the completed shade. The material

can be decorated with water-colour, either free hand or with a stencil and when quite dry the shade is pleated very carefully with a sun-ray pleat. After pleating, place the shade on the table with the pleats momentarily extended and flat, and sew millinery wire to the two edges (these will form the upper and lower rim when completed). Flat tape wire is the easiest to handle, but if this is not available the round silk covered wire will do very well. The securely fastened wire is then bent to conform with the pleats and a partially closed Japanese umbrella effect is obtained and really is extremely effective.

Mica, that has been previously suggested as a lining, can be used in itself for shades. For this purpose it must be a fairly heavy weight or it will not stand the handling necessary to make it. The tinting of mica takes a little practice in order to achieve satisfactory results. Oil paint thinned considerably with turpentine, is the best medium for colouring mica and thin oil paint should be used when executing the decoration. When tinting the shade, the brush marks that

otherwise would spoil the surface can be avoided, by patting the wet paint with a swab of cotton, immediately it is applied. These mica shades take more than a little skill, especially if one wishes to produce a good one-piece

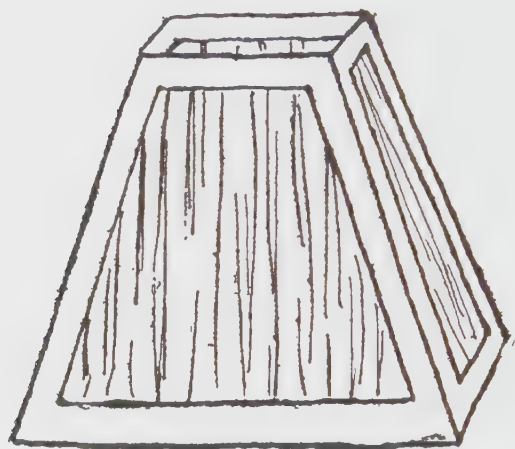


Figure 5

shade; it is really more practical when used in conjunction with card-board.

#### CARD-BOARD

There is quite a little to be said about the use of card-board for candle shades, and it is used in the making of the more elaborate ones rather than for one-piece shades. A razor blade makes a very good tool to use for cutting the card, as it

is quite essential that the edges should be "clean-cut" if an amateurish appearance is to be avoided. Using the same shape as one side of Figure 3, cut four pieces of cardboard and from the centre of each, cut a piece the same shape only smaller by about half an inch. This will give a frame (Fig. 5) that can be painted, covered with fabric, or with gold or silver paper. In this frame all manner of materials can be inserted. Anyone with originality will be able to think up various alternatives and make fascinating experiments. Possibilities will be seen for inserting cretonne, silk, shirred chiffon or layers of chiffon, wall paper, mica,—in fact any of the materials mentioned for the making of shades and many more besides. Imagination and courage to try out ideas are requisite for the producing of shades that are "different."

For the aspiring worker, there is the use of card-board for the whole shade, with the light filtering through a cut-out design, behind which is pasted coloured paper or silk. Here again the paper-hanger's paste will be found invaluable.

able. This type of card-board shade is also better cut in separate pieces, and fastened with strips on the inner side.

#### METAL

The frame shape just described for production in card-board, can be used as a pattern for tin or other metal. Tin frames can be painted with oil paint that has been thickened with dryer. The edges of the frame can be perforated, and various fabrics and materials can be held in place in the opening by sewing through the perforations, using tinsel thread, thus making the stitching part of the decoration. The sides of the shades can be sewed together in the same way.

#### DINING ROOM CANDLE SHADES

The same general remarks about colour, as were made in the preceding chapter, hold good when making candle shades, with emphasis laid on the careful choice of the colour for dinner table candle shades. It is not so absolutely necessary to have the colour in harmony with the dining room decorations as it is to be sure that it will be becoming to the complexion of the diners. As a hostess, your satisfaction at presiding at a perfectly cooked dinner may be

spoiled by a sudden realization that your own face looks as green as your guests'!

The descriptions and diagrams for these candle shades can be made practical in some measure for larger shades for lamps, provided that the material used has substance enough. Of course they are likely to lose their shape quickly, if they have not the support of a wire frame.

A good frameless lamp shade can be made by the use of a lamp "throw"; these are not really frameless, but they do not have the work to them of a regular "made-on-a-frame" shade. A simple round or empire wire frame should be used and over this is thrown a piece of fabric, weighted at the edges. These weights are used in order to make the fabric hang well and to keep it in place. Throws are a happy subterfuge to use after the old lamp shade has seen its best days and the new shade is not yet made. Some people like to have a summer "throw" that goes into service when the furniture dons its slip covers. Any sort of material that is not too transparent and will drape well is suitable



for this sort of cover and a variety of trimmings can be used for edging it; fringes are always good and ball trimming is usually heavy enough in itself to do away with the need for any other weights. Used over kerosene lamps the throw

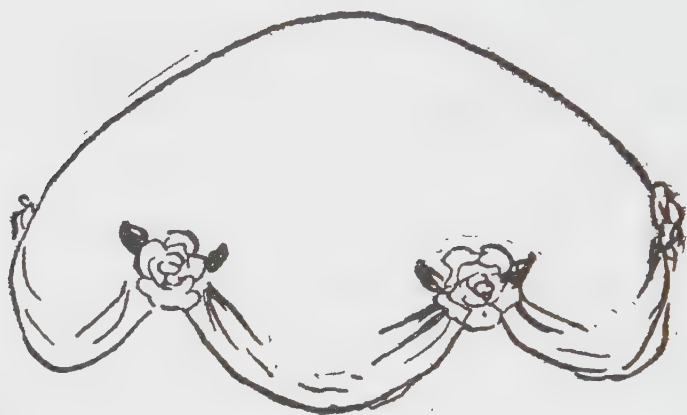


Figure 6

should have a hole cut in the centre. The material can be cut either round or square and can be caught up with an ornament as shown in the diagram (Fig. 6), or may hang loosely. The size of course depends on the lamp and individual taste, but care should be taken however not to make them too long, as the effect is sad and droopy. Also one suspects a supremely ugly base!

Those who have a knowledge of basketry can adapt their craft to the needs of a frameless shade. An open weave in willow, either made dome shape or with a circular opening at the top, can be lined, either with a flat lining (cut after the same pattern as shown in Figure 1) or shirring can be used. The basket work can be painted the same colour as the woodwork in the room and lined with a contrasting colour. A fringe hanging from beneath the lower edge, softens the lines and adds greatly to the appearance of the shade. A good stiff glue will probably be found more satisfactory than a needle and thread for this part of the work.

### III

#### BINDING AND LINING FRAMES

It is very impractical to attempt to make at home, the wire frames such as are used for lampshades, especially when every department store in these days carries a selection of shapes and sizes. These are perfectly good for the average needs, but heavier makes, if desired, with a strongly reinforced lower rim, can be obtained from houses that specialize in shade frames.

Having decided, perhaps, that the size and shape of the shade in use is not so good as it might be, and having concluded what will be more satisfactory, take a measure and figure out the exact depth and width that the new one is to be. Even the most practised eye is likely to become confused, when confronted in the store by an array of some dozen variously sized and shaped shades, and unless the measurements re-

quired are right at hand, it is quite likely that the frame sent home will prove to be of a size that would not be out of place in an hotel reception room.

Many of the shades that will be under consideration have more or less standard names; and



Figure 7

all the varieties of shapes made, and they are legion, are based fundamentally on these original shapes. There is a great temptation, perhaps to buy one of the freak styles, that have the lure of novelty, but beside the fact of the difficulty of covering their tricky curves, they are not in such good taste as the simpler designs, whose lines though familiar never become monotonous and which fit in with good surroundings in a way that the "queer" ones never can.

STANDARD  
SHAPES

The most popular of the standard shapes are, the empire, the flat empire, and the drum. See Figures 7, 8, 9. The two former are sometimes

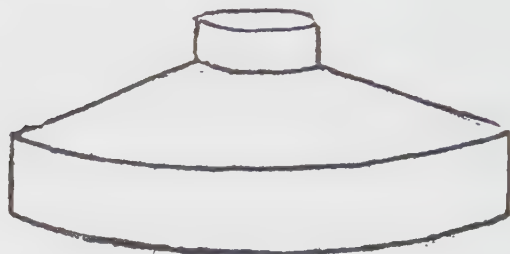


Figure 8

varied by the addition of a collar at the top and a wired border at the bottom. Square, hexagonal (Fig. 10) and octagonal shapes lend them-



Figure 9

selves to the more severe forms of decorating; the last two shapes may be varied by having the panels alternately wide and narrow.



SHADE OF TOOLED LEATHER AND PARCHMENT

*Courtesy of The Mountain Communities*





Oblong and oval shapes are good for dressing tables, desks and places where the conserva-



Figure 10

tion of space has to be considered; they are particularly good when they conform to the shape of the piece of furniture on which they are placed. Pagoda shaped frames are good in a drawing-room, if the room is in character, but such lampshades are rather more difficult to make, and are likely to bear the stamp "amateur." So unless you want to be quickly discouraged, you will try a simpler shape first.

If the decision is in favour of a fabric shade, having secured the frame, the next step is to cover the wire, preparatory to actually making the shade. In some cases this wire covering

need not be done, as for instance, when the lining is going to be fitted on the inner side; as a rule, however, it will be found much easier in any case to have covered wire to which to sew the outer cover. While the omission of the binding may seem like a short cut at the outset, it is likely to take longer in the end to produce a craftsmanlike piece of work. The wire should be covered with a cotton or silk tape, about three-eighths of an inch in width. As an alternative to the tape, strips of the fabric about half an inch wide, and turned under at one edge, may be used. These strips are best cut on the bias. The tape or fabric can be used wider than these suggested widths, but while the wire might be covered more quickly, it is difficult to do the binding well and firmly with any but quite narrow materials. When frames are neatly bound, the lining *may* be put outside, that is, over the framework; but if the binding is omitted it is necessary to put the lining on the inside to cover up the unsightly wires. This latter method takes considerably more skill, but is really very much to be preferred.

To start binding, begin at the top rim of the frame and wind the tape tightly round in spiral fashion, overlapping the tape slightly at each winding. Next, fasten a tape securely to the

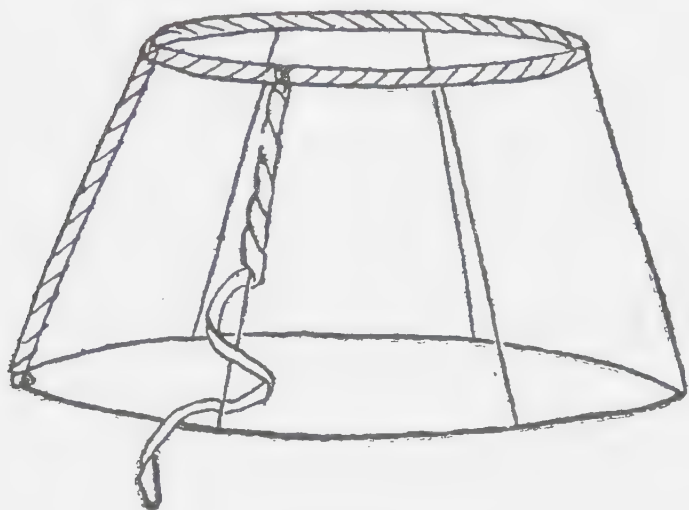


Figure 11

top rim, at the head of each of the ribs, and wind downwards (Fig. 11, much enlarged detail) securing the end at the bottom with a few stitches; finally, cover the bottom rim neatly with the same spiral winding. Be quite sure that the binding is securely sewed and tight enough not to be "wobbly," as this is one of the first pitfalls for the inexperienced shade maker.

The lining is the next step, and it is reiterated here, that the colour chosen for the lining has a very decided effect on the final colour of the lamp. Do not use a white lining except in very rare cases, as when there is a need to intensify the outer colour. Pale flesh colour is much to be preferred, as it takes the "edge" off the natural yellow of the light. In the case of a very cold colour being used for the shade, pinks and even rose tones are much better than white.

There are four distinct methods of lining: the seamed, the shirred, the stretched, and the separate panel lining. For a square or an allied shaped frame, the seamed method is best; for a shirred shade, a shirred lining may be used, while the lining may be stretched for an empire or similarly shaped frame. In the case of an empire shade that does not have a simple form, it is rather better for the beginner to line each panel separately.

To make a seamed lining, take the frame and carefully make a paper pattern of the panel or panels (if the panel shapes vary). Cut the lining from this pattern, allowing plenty for turn-

ings. These turnings are afterwards trimmed to an eighth of an inch, for if they are left any wider they are very apt to show through the outer covering. The seams are sewn up on the machine and the lining is fitted over the frame, with the seam edges uppermost, and fastened securely. Taking for granted that the wires are bound neatly, this gives a very finished effect to the inner side. It is always advisable to pin the material in place before stitching so that each seam will come in its proper place at each rib. It is far from pleasing, if this precaution is neglected, to find when the sewing is practically all done, that there is an extra inch of fabric with no place to go. Of course it could be folded over in a pleat, but if you are that kind of a person, do not attempt to make a lamp shade.

The next method, that of shirring the lining material, is really the easiest and is good for drum or oblong shapes, when the outside fabric is going to be shirred as well. For this plan, measure the lowest rim of the frame very carefully, rather allowing a little over measure than

under, as it is much easier to cut off surplus than it is to insert an extra piece. Cut the material, then, the length of the circumference and the same depth as the frame, allowing sufficient fabric always to take care of the turnings. Sew the lining, smoothly stretched, to the bottom rim, using the cross-over stitch shown in enlarged detail in the diagram of the stretched lining. The top edge should be shirred and drawn tightly and securely round the top rim. To get the fabric to set evenly, divide the lining at the upper edge into four equal parts and shir each quarter separately and stitch to the top rim, which has previously been marked off in fourths.

The most workmanlike in result, and by far the most difficult to put in, is the stretched lining. To do this, place the frame flat on the table, and put a square of the lining material right over it. Now with plenty of pins at hand, start to secure the lining at opposite sides of the outer edge; that is, put a pin at one rib, for instance, and stretch the silk across the frame putting another pin at the diagonally opposite



rib to secure it. Work all round the lower rim in this way. The outer edge secure, pull the material up towards the centre and fasten it with pins to the upper rim. Perhaps the lining will have to be pinned and repinned several times in order to make it quite taut. Sew it firmly to the binding tape (Fig. 12 shows en-

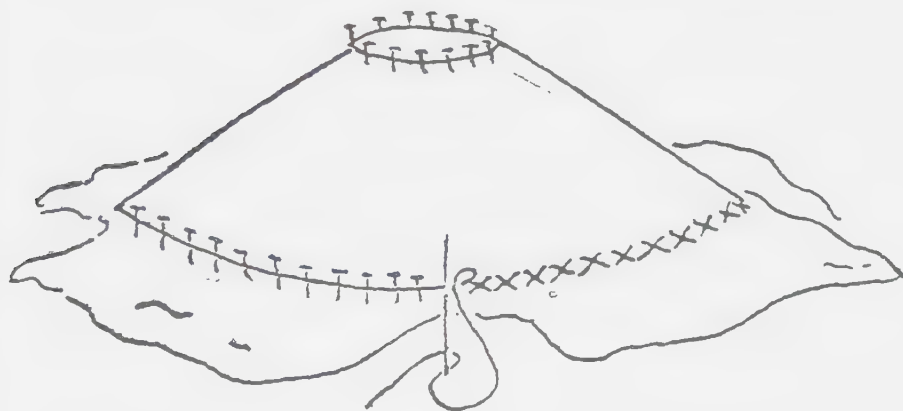


Figure 12

larged detail) using the cross-over stitch. The whole operation is really not so complicated as it sounds and with a little practice the results are very professional looking. Some people prefer to work from the top rim to the lower, but this method is not so satisfactory, as unless a very generous allowance of lining is made, it

frequently happens that there will be a shortage of material somewhere and much ingenious patching will be necessary in order to avoid an entirely fresh start with fresh silk.

#### SEPARATE PANEL LINING

For the more elaborate empire shade, whose fantastic shape may have proved irresistible, there is the separate panel lining. For this, cut the pattern in paper carefully for each panel, and line alternate panels, stretching the fabric taut and sewing it to the covered ribs; then stitch in the remaining panels, working so that the rough edges of the material come on the top side of the frame. Each of these panels will need careful adjusting and pinning before sewing.

#### CARD-BOARD FRAMES

A frame work of material other than wire is used for some shades. Card-board, such as was suggested for the candle shade frames, can be used effectively. The lamp shades must not be too large, however, if they are to retain their shape and in any case a considerably heavier card-board should be used. More elaborate inserts can be used in these larger shades than can be managed in the little candle shades.

Two layers of sheer material, such as chiffon or varnished voile can be used, with a gay cut-out of cretonne or figured silk held between the folds. The voile is varnished, as otherwise it would be too transparent to use; the varnish forms an extra film to filter the light.

Light wooden frames for the square cornered shapes, such as the four, six, and eight panelled shades, can be made to one's own design by the local cabinet maker, and many and various are the materials that a craftsman with a taste for experimenting, can use for the panels. Glass can be cut to fit by the glazier; a frosted glass does not have to be treated further to become opaque, and it is not hard to decorate with oil colours if a sufficient amount of dryer is mixed with the paint, to encourage it to stay where the brush puts it rather than follow a tearful sort of course down the glass. Parchment paper or mica can be substituted for the glass by those who like to work with less fragile substance. Pierced metal and tooled leather can be used for frames for these materials very delightfully, if one is content with simple ornament. The

tendency of the day seems very much towards superfluous decoration, and over elaboration of a lampshade is the last word in bad taste.

These shades do not need any lining as a rule, unless for the colour effect obtained by the use of an underlying tone—and it *is* surprising how much beauty can be brought out by the addition of a second colour under a paper or mica shade. Shades of these materials made on the same principle as the candle shade designs as a rule need the support of a wire frame, when made on a scale large enough for the average lamp. If they are not lined, tape or braid should cover the wire in order to have the inside look finished. These details which may seem over-emphasized really cannot be treated with enough respect and should be constantly watched.

## IV

### FABRIC SHADES

HAVING prepared the frame for the outside covering, there are a few general hints that may be useful in the making of all simple shades.

Let us take the panel shade as the first example. The outside of this may be managed in much the same way as the panelled lining, that is, the seams may be machined and the complete cover fitted over the top. As with linings for complicated frames, so with their covers—the panels should be pieced in separately. Plenty of pinning is essential here again. Where the ribs are straight, sew the bottom of the panel to the frame first, then the top, and lastly secure the sides to the ribs. If the ribs are curved or shaped in any way (as in the pagoda-shaped frame) stitch the bottom rim first, then secure the fabric to the ribs, and finally the top should

PANELLED  
SHADE

be sewn. This separate panel method of covering, of course necessitates the use of trimming or braid down the seams to hide the stitching.

#### SHIRRED SHADE

For a shirred shade again the same steps may be followed as were employed when putting in the shirred lining. In the case of thin material, it is better to make the outside covering "full shirred." For this, cut the material half as long again as the length of the circumference, or, if a very full shirring is wanted, use twice the length of the circumference. In either case the lower edge of the material should be treated in a similar manner to the top of the shirred lining, that is, shirred in quarters and sewn to equal divisions of the lower rim. The more even the stitches taken for this shirring, the more even, naturally, will the little pleats be and the better the shade will look. In fact there is no part of a lamp shade that allows for sloppy workmanship, as the slightest clumsiness of technique seems to affect the whole shade.

#### VARIETIES OF SHIRRING

The shirred shade allows for any number of variations and many of the loveliest shades are made without the addition of elaborate trim-

ming, relying simply on the clever arrangement of the fabric in itself. Extra rows of shirrings and ruffings are always attractive, and little Shirred tucks running round the shade an inch or so from the top and bottom are effective (Fig. 13). Instead of the plain tucks, the Shir-



Figure 13

ring may be done on cords, and a handsome trimming can be made with the careful grouping of these cords—possibly three close together at the top, and three close together at the lower rim of the shade. In cutting, when this self trimming is used, be sure to allow sufficient extra material to take care of the thickness of the cord used.

One very different-looking shade, which is extremely simple to make, is made by Shirring the top and bottom of the fabric as before, but cut-



ting the material some three inches deeper than the depth of the frame. The shirred silk is stitched to the top and bottom rims and the extra fullness falls below the lower edge of the shade. A second shirring is arranged about one third of the way from the top, to hold the material in place, forming a gay little puff and preventing

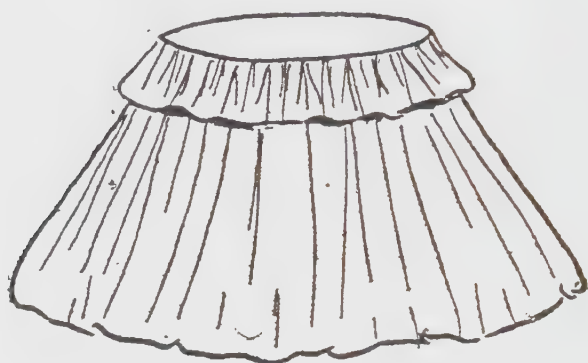


Figure 14

the untidy balloon-like effect that would result if the material were not confined in some way. A crisp material, such as taffeta, is best for this type of shade and of course it is a matter of personal taste as to whether the "over-hang" shall be greater or less; even an inch added to the original pattern will make quite a difference and the effect will be a definite deviation from the

taut shirred shade (Fig. 14). A strip of the silk, either shirred or straight can be hung underneath, from the lower rim, like a little petticoat and makes another variation.

In the same list with the shirred shade comes the ruffled shade. Usually about twice the circumference of the frame, at the point where the ruffle is to be sewn, is ample for each ruffle. Any number of ruffles can be used of course, and they may be arranged to over-lap slightly, or so that the top of one meets the lower edge of the one above or in groups, as preferred. Ruffles can be made on a circular pattern or may be shirred from straight pieces, in which case they are likely to set better if the strips are cut on the bias. Circular ruffles are best when made of some soft material, such as chiffon. Shirred ribbon makes a dainty ruffle, particularly when a ribbon that has a picot edge is used.

RUFFLED  
SHADE

A plain shirred shade may be trimmed with straight bands of the same material, at the upper and lower rim. These are best cut on the bias, and can be made into a more definite trimming by cording, or by the addition of a piping in

some other colour. As an alternative, a narrow band shirred top and bottom will make a pretty finish.

SIDE- AND  
BOX-PLEATED  
SHADES

A variation of the shirred shade is the side-pleated shade. For this, the material is pleated in single folds. At the lower rim of the frame the folds will just meet, or rather they will be side by side, and at the top they will naturally over-lap; this cannot be avoided as the material has to be cut in one straight piece and of course the top of the frame is smaller than the bottom in most cases though the drum and oval shapes are exceptions. If the material is at all bulky it is a little difficult to make it set well when side-pleated, but the effect is good with thin fabrics when the light is lighted, as the many layers at the top are too thick for much light to penetrate, while it filters through easily near the lower edge, giving a very charming sunburst effect. This type of shade is particularly happy as a floor lamp. The side-pleated shade will need a strip of material twice the length of the circumference. A box-pleated arrangement of the

silk will take three times the length of the lower edge.

The best way to handle these pleated shades is to do the pleating right on the frame. Measure the size of the desired pleats and mark off, with pins, equal divisions the same size, on the lower rim of the shade. It will take some little adjusting of sizes to make this come out even, but the time that it takes to get accurate measurements will be found well spent when a lamp shade that looks "well tailored" is the result. Care and nicety of an adjustment make just the difference between a tailored and the average home-made suit, and lampshades are no less sensitive than clothes. The measurements made, pin the pleats accordingly and then cross-over stitch them, always sewing the lower edge first and arranging the pleats as they fall at the top. Do not hesitate to coax them a little, though, if they show signs of falling with anything less than mathematical precision.

Certain types of shades look well with a collar at the top; the flat empire is a style that is par-

ticularly improved by this addition. These collars are made in one with the wire frame and can be bound and covered in the same way as the rest of the shade. They give great possibilities for trimmings and need not be covered with the fabric used for the body of the shade, but the bound wires used as a foundation for a skeleton effect in trimming.

#### STRETCHED SHADES

The flat empire shades are sometimes covered by the same stretching process as is used when putting in a stretched lining. Brocade and other such rich textiles are excellent for flat empire shades, though individual preference is again the chief factor in the decision as to whether these heavier materials should be stretched or put on in sections. In place of the ubiquitous fringe, a secondary lower rim is sometimes added to the empire shade. This, like the collar, usually forms part of the decoration, being used as a border or to hold in place an ornamented band. Various types of bands, fringes and edgings will be described in the chapter devoted to such accessories.

As mentioned before, China or Habutai silk







is a popular fabric for shades made of one material only. Its popularity is undoubtedly deserved, but it is a little overdone and tiresome when there is so much else from which to choose, and the richer silks really make much handsomer shades. For lining there is nothing better than China silk, but for the new shade try something different. For an ornamental shade, taffeta is very smart, and particularly so when a striped design is used; many unusual effects can be obtained by the clever use of pleats in conjunction with the stripes, which can be revealed or concealed in the same alluring way that they vanish and reappear in a skilfully pleated striped skirt.

VARIETY  
OF FABRI

TAFFETA

If silk prices seem too high for the first experimental shade, try one of the beautiful printed cottons, that are so plentiful nowadays. Even a piece of gingham, left over from a summer frock could be made into a charming little shade for a quaint country bed-room and is it not easy to imagine the beauty of a large empire shade covered with a gaily coloured cretonne?

COTTON

Printed voiles, either full-shirred or made semi-opaque with varnish and stretched taut, are inexpensive and most effective.

#### CHIFFON

When the colour sense is sufficiently developed and a fair amount of skill as a shade maker is acquired, try a chiffon shade. They are quite fun, as often they are a complete surprise when lighted. One shade was made with a double layer of yellow chiffon stretched tight as a lining and over this was a shirred layer of red chiffon and on top of all was a full-shirred layer of a rich dark blue. This shade was used in a room in which old-gold colour was the predominating tone of the decorations, and the shade, by day, gave an almost pure blue note, but by night the blue disappeared and the effect was purple—and a luminous purple at that, by reason of the tone of the yellow lining through which the rays of light first had to pass. Many experiments of this sort can be tried with small pieces of chiffon and a shade made when an especially happy colour combination is struck. This particular blue-purple shade was not a utilitarian affair, as the light was almost completely enclosed; the

original shape of the frame was drum-shape but the chiffon was shirred and carried across the top and shirred again where it met the upper rim, stretched down to the lower rim, again shirred and finally drawn in to the stem of the lamp standard, thus completely enclosing the drum. The upper and lower rims were trimmed with an old-gold ball fringe.

A chiffon shade, made of less absorbing colours and with a wide flare to the frame, would allow the penetration of more light than a cover of any other fabric. Any other sheer material can be used, of course, for these layer shades. As a variation from the layer design, various coloured chifions may be seamed to form one long strip and the seams hidden in the folds of the shirring or pleating; it is best to use the chiffon very full. These variegated shades are best when several tones of the same colour are used, such as, perhaps, three tones of rose, joined together in strips four to six inches wide. Very pale rainbow colours make exceedingly dainty shades for use in a room where all the tones are dainty and subdued. Plaits of the

chiffon make good trimming for such shades.

#### METAL CLOTH

Gauze can be used in the same way as chiffon, and metal cloth has possibilities in many rooms; this latter can now be purchased in a great variety of colours and weights, and subtle tones can be created by lining the thinner fabrics with a second colour. Wide metal lace can be interestingly used over a coloured foundation as well as taking one of the foremost places in trimmings, in the narrow widths.

#### LACE

Lace of all sorts and coarse and fine nets are very adaptable to shade making and are particularly good for the more elaborate shades used in conjunction with other materials. Or as a factor by itself, lace may be made very interesting, when augmented with embroidery, that is, by having the motifs picked out with gay coloured wools or silk. Lace can very easily be dyed if it is unsatisfactory in the room in its original white or cream colour. A ribbon edge gives a pretty finish and in the case of ruffles, makes the lace hang better. Lace and chiffon combined makes the daintiest shade imaginable, but necessarily such a frothy affair should be in a room

where it will not give the sensation of a canary let loose in a chicken yard.

At the opposite end of the pole is the shade made of velour. For this, a thin grade should be chosen, in order to allow the filtering through of as much light as possible. It should be used absolutely simply, without shirring of any sort, and with a very dignified trimming, such as folds of itself or brocade. The trimming may be stitched on with a tinsel thread, which in itself becomes part of the decoration.

From the above suggestions it will be seen that the opportunities for originality in the choice of material are practically endless and ingenious fingers have all the liberty in the world to be really creative.

ORNAMENTED shades can be very lovely provided that they are in key with the decoration of the rest of the room, and there is practically no end to the variety of ways in which a lampshade can be successfully trimmed. Some of the most beautiful effects are obtained by decorating the fabric, rather than adding the decoration. By this is meant, the clever use of dyes and stencils on the textile itself.

CHINESE  
EMBROIDERY

For those who have no experience in such means of decoration, and do not wish to take the time to acquire the necessary skill, there are many other satisfactory schemes to fall back on. Chinese embroidery makes one of the most effective trimmings and even small pieces when incorporated with the material that is to make the shade, give a great richness to the general

effect. If one is able to get large enough pieces, they look exceedingly well when used as a whole panel of an octagonal shape shade; that is, use the embroidery for the four small panels and use slightly shirred taffeta in a harmonizing colour for the large panels. Mandarin skirts are a veritable harvest field for the seeker after Chinese fabrics; both the embroidered and the plain parts can be used in conjunction and the braid can also be utilized to cover the seams of the shade. Even a quite badly worn skirt can be salvaged and the best pieces cut out and applied as medallions to a stretched silk shade; they should be sewn on securely and the silk on the under-side cut away and turned in. In the event of the fragments being very fragile, they can be mounted on net before being applied.

Chinese embroidery is also decidedly in keeping on pagoda shaped shades; alternate panels look well in this case also. A narrow strip of the embroidery looks exceedingly well as a collar or bottom banding on an empire shade that is otherwise untrimmed. The fact that the shade should be otherwise untrimmed is men-



tioned in order to emphasize the idea that oriental trimmings do not allow themselves to be mixed with any degree of happiness with any other type of decoration. Ribbon, lace and flowers can all be mixed together in gay enough confusion, but the tumult resulting from any such addition to embroideries or fabrics that have an interesting eastern flavour would be decidedly disconcerting.

The art of "applique" is well worth considering as a charming method of embellishing a plain shade, and here again is a limitless field for the craftsman. Silhouettes as previously described can be used and any kind of motif can be cut from brocade, figured silk or cotton and applied with some fancy embroidery stitch, or can be held in place by a narrow braid or ribbon, sewn flat. Wool can be used for a quick excellent effect and gold thread can be employed to double the parts of use and looks. One very good looking "modern art" shade had fruit shapes and leaves cut out of vividly coloured taffeta and appliqued to the flat side of a pongee shade. These motifs were sewn on with fine



FRENCH SHADE OF SILK NET AND RIBBON



black stitchery and the shade was edged with folds of the multicoloured silks used for the sil houettes.

Hand-dyeing is an unlimited field of resource BATIK  
for the most individual shades. Of the many forms of dyeing, batik, which is the art of using a wax resist to produce a pattern on fabric, is undoubtedly the most interesting. Pieter Mijer's book, "Batiks and how to make them," will be found very helpful to craftsmen wishing to take up this beautiful art, and most libraries have Prof. Chas. E. Pellew's book, "Dyes and Dyeing," which includes a chapter on tie-dyeing. Even very simple forms of this are effective in lampshade work, and anyone who has handled a packet of dye can make a piece of shaded silk ED  
for a shade. By shaded silk is meant a deep tone of a colour grading to a pale hue. Briefly, this is accomplished in the following manner. Have a large vessel filled with hot dye of the colour that the deepest part of the silk is to be. Wet the fabric in clear water and gather the top of it into one hand. Now dip the other end into the dye to the depth of about three inches.

Hold it there for a few moments while it absorbs some of the colour. Now slowly lower about three more inches and so on, until all the fabric is gradually immersed. The last part to go in will be dyed by a considerably weaker solution as the colour will have been partly absorbed and also it will be in the dye less time and therefore will not have an opportunity to take up so much colour. With practise, this regulation of colour can be so gradual that it is impossible to see where the tones merge. For more elaborate results, different colours can be used on the same piece of silk, such as rose at one end and yellow at the other. The rose is dyed as previously described to within a few inches of the end and the material is then turned the other way up and the process repeated in a yellow dye, with a resultant orange in the middle where the two colours meet. This dyeing naturally takes quite a bit of care and patience to get really good results, but the effort is worth it in view of the charming effects attained.

#### TIE DYEING

The very much more elaborate process of tie-dyeing is worth studying if one is weary of the

regulation patterns of "bought" silks. Before immersing the wet silk in the dye bath, a series of knots are tied tightly in the fabric, through which the water is not able to penetrate and when dried and untied, attractive, if somewhat haphazard, shapes and patterns are found like in the original colour of the material. If a definite design is desired and still more time and skill are available, the silk can be tied with tape or cotton tightly, in an arranged series of "ties" and these will act as a dye resist and make a light pattern in the silk. A clever worker can experiment endlessly with this form of dyeing and can be quite sure of an absolutely individual shade.

The antique velours mentioned before, are obtained by this hand-dyeing method. A piece, originally old-rose colour is dipped locally in purple dye and splashed with blue in a few spots, so that the colours will merge, the whole giving a tone that will be in key with the finest old furniture.

For those who do not wish to handle dyes, STENCILS there is the use of the stencil to be considered.

This also takes skill and originality if one wishes to cut one's own stencils (stencil board and instruments for cutting it, can be bought at most art material stores) but there are many good ready made stencils on the market, therefore it is only the matter of selecting a suitable design and using the right colour and some skill to achieve a miracle. The skill part is quite as necessary as the good design. The oil paint used should be thinned with turpentine or gasoline and the fabric to be decorated placed over a pad of blotting paper to absorb the surplus paint, and the stencil attached very securely so that there is no chance of a slip or an unsightly blotch. At best it is rather risky and the stencil is more satisfactory when confined to paper and parchment paper shades. A risk is a good thing to take sometimes though and a few failures may be the fore-runners of a wonderful success.

Free-hand painting can be done on fabrics, but care must be taken to use the paint dry enough to prevent discolouration of the surrounding silk, and it must be remembered that heavy paint renders the fabric opaque.



Separate ornaments form still another style of decoration and all the ideas of a milliner might be adapted and added to the professional decorator's designs. Flowers of every sort and made of every kind of material may be arranged in clusters or festoons; they belong of course to the "dressed up" type of shade, but such shades have their place, and floral decorations are as charming as any. Fruit shapes in all sizes and colours, stuffed with cotton are exceedingly smart on tailored looking shades. The conventionalized apple is perhaps the easiest—just made from a round of silk, filled and partially flattened, and held in shape by a cross of stitches in black to simulate the flower end of a natural apple. A leaning toward naturalistic reproduction can be satisfied with tinting the cheeks of the manufactured apples.

Beads of every sort can be sewn on, following a pattern traced on the textile by rubbing charcoal through holes pricked in the chosen design. The charcoal will easily rub off when the sewing is done. Plain bands of steel or one coloured beads make a simple dignified trimming, while

the woman who has learned to crochet beaded bags can outstrip her neighbours by adapting her work to the covering for a unique lamp shade.

Sandal wood fans and those made of palm-leaf can be manipulated to form most original shades; they can either be painted or left in their natural state, allowing the lining to give the colour note. These kind of shades are as a rule, more novel than beautiful and scarcely worth the effort of obtaining the materials.

## VI

### SHADES FOR SIDE-LIGHTS AND OVER-HEAD FIXTURES

IN many rooms there are side-fixtures that need some sort of screen and which cannot be fitted with regular candle shades. Shields can be made for these in all sizes and shapes. Very few department stores carry these shields, but the local tin-smith will be able to make the frame-work, if he is furnished with a design or working drawing. The method used for attaching the shield to the lighting fixture, is similar to the clip used on candle shade holders, or the frame can be made with a fitting that will rest on the top of the bulb. The wire used should be quite heavy, in order that the shade may be able to keep its shape throughout its career. Shields can be made in a great variety of shapes and can be designed to screen a single light or can be made to shade a group of lights.

SHAPES  
FOR SHIELDS

A good shade for general purposes is the oval, such as is shown in the diagram (Fig. 15). This oval can be varied with peaks at the top and bottom. Square or oblong shields, with side wings



Figure 15

are very good; in fact, every shape that is simple in form, such as the hexagonal or octagonal, is satisfactory. There is just one point in all of them that must be kept in mind, and that is what is technically known as the "return." By this is meant the curve or wing of the shield that is bent back to hide the light. It takes a return of at least one and one-half inches to conceal an electric light bulb.

COVERING  
AND  
TRIMMING

To cover the shield, much the same steps are followed as are suggested for candle and lamp-

shades; it is merely a matter of adapting the material to the shape. In the same way, any kind of trimming suitable for a candle shade will be in place on a shield. Over-elaboration is, as ever, a pit-fall that must be avoided. It takes very little imagination to visualize the horrible effect of a super-gay shield, harmless enough in the hand, elevated to the wall, there to swear terribly at a picture nearby. In fact, parchment paper and fabric shields of the plainer sorts are much to be preferred. Decorated parchment or heavy wall paper are admirable when covered with a plain pleated chiffon or other transparent fabric; this will result in a simple one-coloured effect by day, and at night when the light is lighted, the veiled design will be seen. This subtle scheme is to be recommended for other types of shades.

Over-head lights can be shaded with many and various styles of shades. Practically all frame shapes that are good for table lamps may be used inverted, provided that they are bowl shaped enough to cover the fixture.

OVERHEAD  
LIGHTS

A very simple way to cover the too-evident

bowl of a semi-indirect lighting fixture is to hang a heavy fringe to the upper rim, or a frill of silk or other fabric that will hang well, is satisfactory. This can be beaded or decorated in any one of the ways heretofore suggested. It is well to remember, however, that the inner side as well as the outer is visible to any one standing directly beneath, and a lining must be used if the stitches show that hold the trimming in place.

The use of the lining can be obviated by cutting the frill long enough to allow its lower edge to be shirred and gathered in so as to hide completely the globe. This, of course, absorbs more light, but it is rather effective in most cases. A tassel hung from the centre looks well, provided the fixture is high enough to give head-room for such ornamentation. It is always an easy matter to arrange for the switch (if it is not possible to arrange the wiring so that the light can be snapped on from the wall) to come through some fold in the fabric and be attached to the tassel or other dependent decoration in such a manner as to be hardly noticeable.





OVERHEAD LIGHT CONCEALED BY FRINGE. OVAL LAMP SHADE  
MADE OF LACE

*Courtesy of Good Housekeeping*





Heavy silk cords can be substituted for the chains by which the shades of overhead lights are usually hung and the canopy from which the chains depend can also be covered with fabric similar to that used for the shade.

Overhead lights are sometimes concealed by the use of a Japanese or Chinese sunshade; this is very effective, provided that the light is not obstructed too seriously. Unless there is a base plug or a handy kerosene lamp ready to help out when real illumination is needed, it is better to keep to the fore the fixture's original purpose in life, that of supplying light. Chinese lanterns of decorated varnished gauze are very good in this respect, in fact they are almost too transparent. This transparency can be made less obvious and the glare toned down, by the use of a tinted bulb, such as was suggested previously.

These sunshades and lanterns are out of place in most rooms unless the general scheme of decoration leans toward the oriental. In sun parlours and on porches they can be used very successfully, particularly if the surrounding fur-

nishings are in character. The pagoda shaped frames spoken of before, can also be adapted to overhead fixtures.

Hanging lights give a wonderful opportunity to the designer of iron-work (Fig. 16). It is quite likely that the local blacksmith will be in-

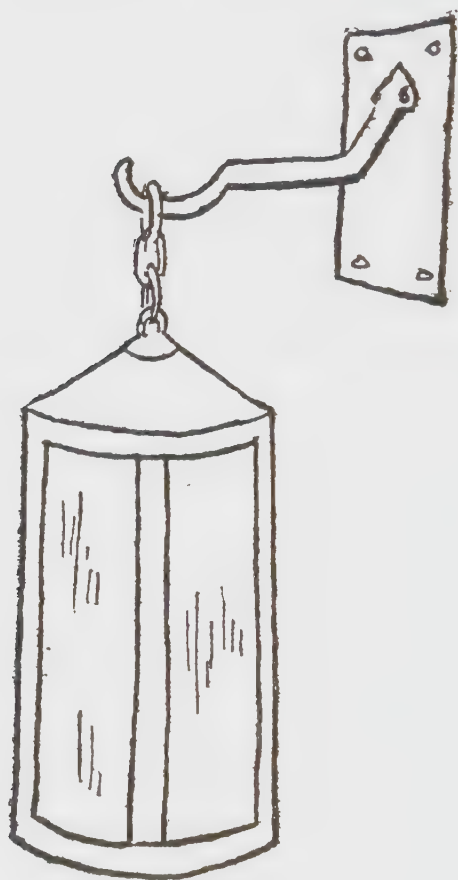


Figure 16

terested in carrying out the working drawings supplied him. Take him a design founded on some quaint old lantern and let him do the iron work, and give the glazier a chance to select some interestingly tinted piece of glass with which to fit it and it is quite likely that a beautiful and unique piece of work will be the result, with but little supervision from the designer. Sometimes it almost seems as if the poets are right and that the clang of the anvil does something to the blacksmith's soul, for quite a number of them have proved themselves to be artists as well as craftsmen.

## VII

### PAPER SHADES

PAPER as a material for shade making has almost as many possibilities as any woven fabric. It can be used both seriously and frivolously—that is to say, it can be treated so as to have lasting qualities, as when parchment paper or oiled paper is used, fitting in with the scheme of a most conventional room; or it can be used gaily as a transient unit of decoration for some festive occasion. Or it may come half way between these extremes and not fall to the ground, as when a shade is wanted that will look well and cost little for a short season in a country place.

Practically all the paper shades suggested for candles can be used for lamps, with the addition of a frame, and in particular is recommended the shade of parchment paper. This is not an easy material to handle, but it is easier than parchment, which has the added difficulty

of being hard to obtain; it is well worth experimenting with, as a failure or so is a small price to pay when compared with the results that can be obtained when one becomes a skilled craftsman.

The treatment and decoration of parchment paper is similar to the treatment employed when handling mica, that has already been discussed, only in this case the colour may be used very much more freely. A word as to the means of affixing the parchment paper to the frame may be a help. A large needle should be used, in order to puncture sufficiently large holes through which to draw the linen thread or silk, and instead of the cross-over stitch used on other shades, a stitch that goes through the parchment and round the wire (almost as if one were binding the wire) is better. The stitches should be about one-eighth of an inch apart. This stitching is hidden by the gimp or whatever trimming is chosen. For a library shade, a narrow strip of leather makes an effective binding and a fringe of cut leather can be hung from the lower rim.

Small brass clips, that can be pinched on, such as the "O. K." can be used as a substitute for sewing and are inconspicuous enough to need no concealing.

Parchment paper shades should always be given a coat of shellac.

#### CREPE PAPER

The possibilities for shades made of crepe paper are endless and, of course, the cost is only a fraction of the amount that has to be charged against a silk shade of the same design. The chief disadvantage is, that they have to be renewed frequently and the temptation to put off making a new one, after the old one has lost its freshness, is disastrous. That is, if one succumbs. Very much the same designs can be worked out in paper as can be made in silk, one merely uses the paper in the same manner as one would handle fabric, only perhaps a little more tenderly. It is best to avoid the very fluffy ruffles type of shade as, in paper, they are apt to get untidy-looking quickly, and are difficult to keep free from dust. The paper shade should be lined in the same way as was described for the panelled shade, with crepe paper that has



been first stretched smooth and then pasted in place; this takes the place of the silk lining.

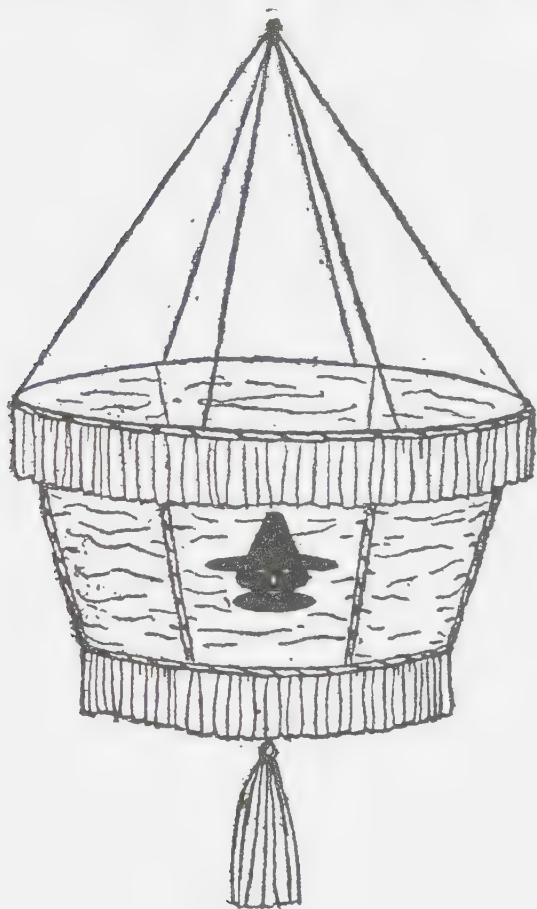


Figure 17

Crepe paper can then be arranged as the outer covering and the seams hidden by twists or plaits of the paper. Fringes can be cut and tassels made, that are most satisfactory, pro-

vided that a short life is all that is expected of the shade.

Particularly good for parties are the shades made of gay colours, with various jolly cut-outs pasted on (Fig. 17); for instance, an orange crepe paper shade trimmed with black cats and witches might take the place of the regular shade at Hallowe'en, and the candle shades might be made festive in the same way.

#### CREPE PAPER ROPE

For more permanent shades of paper one should use the paper rope, such as is obtainable from the Dennison Mfg. Co., N. Y., who also supply crepe paper and other necessities for these shades, together with instructions for those who wish to specialize in the making of paper shades.

As a trial, the shade maker should attempt the boudoir lamp (Fig. 18). The description of the base for this and for the large lamp shade (Fig. 19) is given, as the appearance of these shades is much improved by having the standards match the shades.

These shades are most unique when given a shellac finish, and look as if made of some pecul-

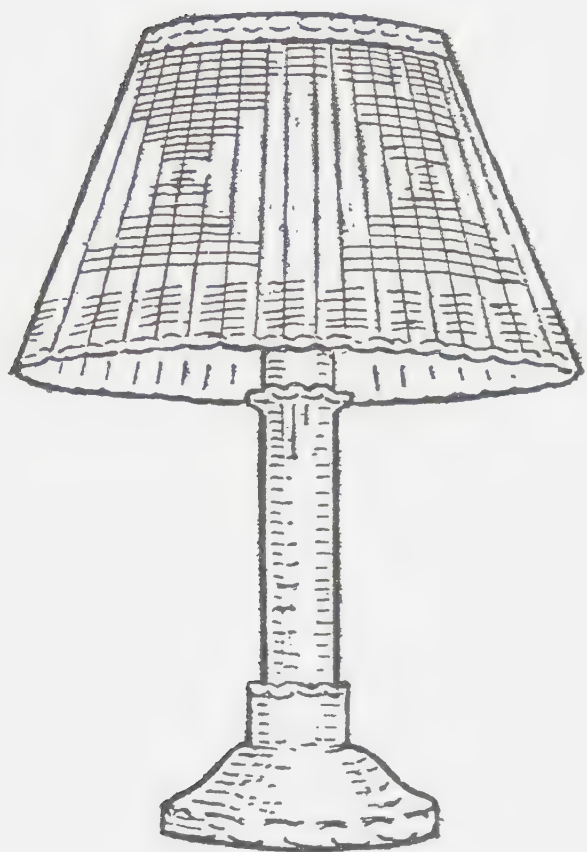


Figure 18

iar fibre. They can be lined with either crepe paper or silk, and fringes and tassels can be added.

The supplies necessary for the boudoir lamp are:—2 dozen No. 7 wires, 8 hanks  $\frac{1}{8}$  rope, 1 spool of wire, 1 fold of crepe paper, together

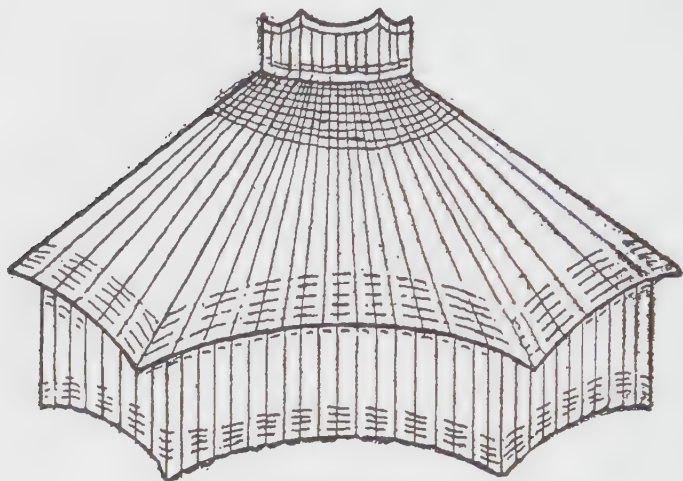


Figure 19

with paste, glue, a shade frame, and an electric fixture.

BASE OF  
BOUDOIR  
LAMP

For the base, cover 14 wires 18 inches long, with a strip of paper about  $\frac{3}{4}$  inch wide. Take 7 of these wires, and lay them alternately long and short, so that the distance between the extreme ends is 25 inches (Fig. 20). Arrange the remaining seven wires in the same way, and lay one group across the other, crossing them in the centre. Fasten the two groups together with spool wire and separate the wires into groups of two, each group consisting of a long wire and a short wire,

Weave 7 rows, over 2 and under 2, with the paper rope. Cut 1 wire, and continue weaving over 1 and under 1 until the circle is the desired

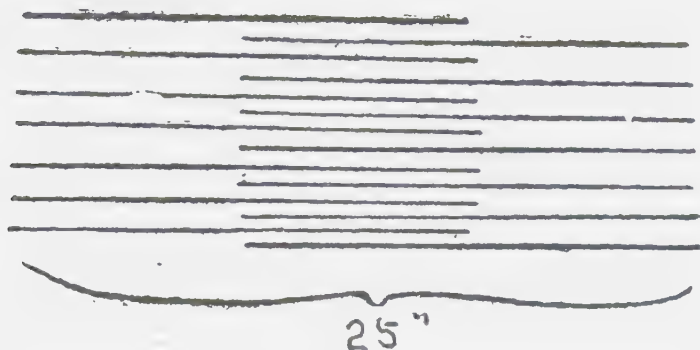


Figure 20

size. Place the lamp fixture on the woven base, bend up the wires, shaping them around the lamp base. Continue weaving to within a half inch of the upright part of the standard. Cut off all the short wires and leave an uneven number of wires standing. If necessary to make the uneven number, cut out one long wire, wherever the wires appear close. Insert two more ropes, and make about one and one-half inches of triple weave. To do the triple weave, place the three ropes in three consecutive spaces. Take the weavers one at a time, beginning with

the rope farthest to the left, over two wires and back of one. Cut out two of the weavers and glue the ends. Continue plain weaving up to the top of the standard. Finish with the regular four strand weave. This is made in the following manner and is in general use as a finish to many paper rope designs.

FOUR STRAND  
EDGE

Measure the rope strand round the standard once, then one-third of the way round in addition and cut off. Measure off three more strands of the same length. Glue one of them in the space with the weaver already in use and two more in the next space to the right, making four weavers in all. Clip the wire at the left of the rear weavers, leaving about half an inch standing above the weaving line. Bend this wire over the rear weavers, tight and flat and in the direction of the weaving. Clip the next wire the same length and bend down over forward weavers. Pass the two rear weavers over the second bent wire, covering it completely, and then pass them back of the next standing wire. Clip this wire, and continue around to the end, clipping, bending and covering one wire at a

time. All bent wires will then be covered with the rope except the last one and the one which was first cut and bent. Now lift up the first wire which was cut, pass the weavers over the last bent wire, and behind this lifted one, and rebend. Cut off these weavers close. Cover the rebent wires with the two weavers which are left, then cut them off and glue neatly into the inside edge, concealing the ends in the weaving.

Now for the shade:—Cover the wire frame with a strip of paper about one-half inch wide, keeping one edge of the paper turned in. With a strip of paper the same width, cover 65 wires, 9 inches long. Using a  $\frac{1}{4}$  inch strip of paper, cover about two yards of spool wire and fasten the 9-inch wires firmly at the top of the frame. There should be six sections in the wire frame. In five of these sections, put eight wires evenly spaced. In the last section put nine wires. Begin between any two wires and make seven rows of plain weaving, over one, and under one. Count three wires on each side of one of the wire ribs of the frame itself. This makes seven wires including the rib of the frame. Over



these seven wires, weave three rows of plain weaving. Weave three more rows on five wires, taking in one less wire on each side. Weave the next three rows on three wires and then twist the rope three times round the heavy rib of the frame. Weave three rows on three wires, three rows on five wires, and three rows on seven wires. Repeat this design six times, always using the wire rib of the frame as the centre spoke of the design. When the designs are finished, weave seven rows of plain weaving around the bottom of the shade. Finish the top and lower rim of the shade with the four strand edge described in the previous paragraph.

BASE FOR  
LARGE SHADE

The larger lampshade shown is planned for a floor lamp, for which the following materials will be needed:— $4\frac{1}{2}$  dozen No. 15 wires,  $1\frac{2}{3}$  gross No. 78 wires, 3 dozen hanks  $\frac{1}{8}$  inch paper rope, 1 hank of  $\frac{1}{16}$  inch paper rope, 1 fold No. 71 light brown crepe paper and 2 spools of wire.

Cover thirty wires, 36 inches long, with a strip of crepe paper about  $\frac{1}{4}$  inch wide. Take fifteen of these wires and lay them as shown in Figure 20 but with a distance between the



BOUDOIR LAMPSHADE AND STANDARD MADE ENTIRELY OF PAPER

*Courtesy of Dennison Mfg. Co.*



extreme ends of 46 inches. Arrange the remaining fifteen wires in the same way and lay one group across the other, crossing them in the centre. Fasten the two groups together with the spool wire. Separate the wires into groups of two, each group consisting of a long wire and a short wire.

Begin weaving with the  $\frac{1}{16}$  inch paper rope. Weave thirty rows, over two and under two. Cut out one wire and begin weaving with the  $\frac{1}{3}$  inch rope. Continue weaving over one and under one until the circle is the desired size. Place the lamp fixture on the woven base. Bend up the wires, shaping them around the lamp base. Continue weaving to within one and one-half inches of the upright part of the standard. Cut off all the short wires and leave nineteen wires standing. To make this number it will be necessary to cut out some of the long wires whenever the wires appear close. Then make one row of triple weave, using six strands of rope. To do this, place two ropes in each of three consecutive spaces. Take the weavers, two at a time, beginning with the pair farthest to the left,

over two wires and back of one. When the one row is finished, cut out five of the ropes, glueing the ends.

Next, with one rope, make  $11\frac{1}{2}$  inches of spiral weave, over three and under one. Add the five ropes again and make another row of the triple weave, using six strands of rope. Cut out five ropes, glue the ends in and make  $6\frac{1}{2}$  inches of the spiral weave. Insert five ropes and make another row of triple weave. New wires will have to be added. To do this, insert one new wire between each of the old ones. Push the new wires down into the weaving, so that the old and new wires overlap each other about three inches.

Cut out only two of the six ropes, and weave with four ropes taken together, over one wire and under one. Continue this weave for eleven inches, then make another row of triple weave.

Continue with the following weaves:—Ten inches of spiral weave, three rows of triple weave, ten inches of spiral weave, one row of triple weave. Insert new wires again and then weave eleven inches, with four ropes, over one and under one. Make one row of triple weave.

Continue with the spiral weave to within two inches of the top. Make these last two inches of plain weaving, one rope over one and under one. Finish with the four strand edge previously described.

The large lampshade is also made on a six panelled frame. Wrap the wire frame with a strip of paper about  $\frac{3}{4}$  inch wide, keeping one edge of the paper turned in. With a strip of paper the same width, cover 103 wires, six inches long and 121 wires eighteen inches long. Using a  $\frac{1}{4}$  inch strip of paper, wrap about six yards of spool wire.

The six inch wires are used on the band at the lower part of the shade, which must be finished completely before the top part is begun.

With the covered spool wire, fasten the six inch wires firmly at the top of the band. In five of the six sections of the frame, put seventeen wires evenly spaced. In the last section put eighteen wires. Begin between any two wires and weave six rows of plain weaving, over one and under one. Then cut the rope and glue the end in.



Begin about  $11\frac{1}{4}$ " from the bottom and make another band of plain weaving, following the shape of the frame. Finish the upper and lower edge of the band with the regular four strand edge.

Use the eighteen inch wires for the upper part of the frame. Fasten ten wires in 5 of the sections and eleven in the sixth section. Weave three rows over one and under one. Bend the wires so that they follow the shape of the frame. Starting from where the wires are bent, weave seven rows, over one and under one. New wires must be inserted. These wires are added by working each one into the weaving, beside an old wire. Add ten new wires in each section, making ten pairs instead of ten single wires. In the section that contained eleven wires, one wire will have to be left single. Continue weaving for seven rows, over two and under two. Then cut the rope and glue in the end. Separate the pairs into single wires, and begin weaving again, over one and under one, about three inches from the lower wire of the frame. Make



these three inches of weaving follow the curve of the frame wire.

Finish the rims with the four strand edge.

## VIII

### TRIMMINGS, FRINGES AND ACCESSORIES

THE matter of fringe and trimming has been given passing mention from time to time in the preceding chapters, but some further suggestions will not be out of the way. As the lamp shade as a whole should be in character with the room, so should the accessories be in keeping with the main scheme of the shade; that is to say, a shade of parchment paper or similar unyielding material should not be trimmed with a frivolous ruffle, nor should a gay affair of ribbon and lace make a sudden attempt at dignity by taking to itself a severe braid edging. For shades of lighter mood like those ornamented with fantastic silhouettes, there is brightly coloured heavy wool that can be put on with a couching stitch or used to button hole-stitch the edge.

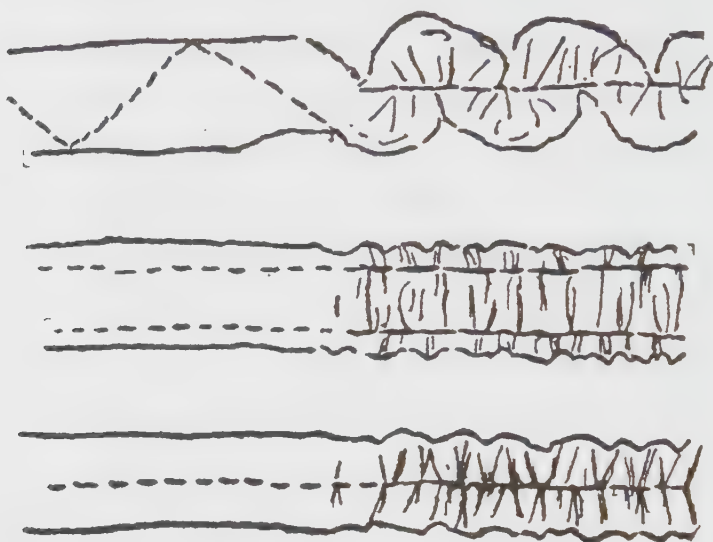
WOOL  
TRIMMING

For the parchment paper shade there are many trimmings on the market, such as the simple straight edged braids and gimps, silk cords and bands of leather. Heavy woven braids are good for the paper shades that look as if they belong to the library, while the ones for the living room might have folded bands of silk, satin or brocade; such bands may be piped with a harmonizing or contrasting colour. Dyed lace or metal lace mounted on a colour, make very satisfactory trimmings for the upper and lower rims of paper shades. A border of pierced metal, lined with a colour, if one is a metal worker or if one has a friend skilled in the craft who can be pressed into service, is good.

Plain silk shades do not need such thought in the selection of suitable trimming as do shades made of figured material. In the latter case the colour and type of the design on the fabric has to be taken into consideration. If the silk is particularly bright in pattern, a banding of plain silk forms an excellent contrast; this plain silk should be of some colour introduced in the figured silk so that the whole design holds to-

TRIMMING  
ED  
FABRIC

gether well. Alternatives for the plain silk are woven braids, of the same general tone as the silk, and heavy lace, either coloured or metal. A shirred or pleated shade might have a plain or folded band, while a stretched or panelled



Figures 21, 22, 23

shade looks well with a shirred, tucked or pleated edging; most sewing machines have attachments that will take care of this otherwise tedious sewing. For measuring, use the same methods as were suggested in the description of the shirred shades. Shirred bands can be varied in a number of ways, such as centre shir-

ring, or at each edge, or the side to side shirring which gives a double scallop effect (Figs. 21, 22, 23). For all of these the material should be folded, stitched, and turned inside out, to form a sort of flattened tube.

Moss trimming is splendid on figured fabric, in fact it combines well with most materials and has the added advantage of being ready made.

There are some few trimmings that seem equally at home on almost any type of shade, such as beads and fringes. The light dainty varieties of the former look well on the most Frenchy shades, and massive bead trimmings are not out of place on brocade and velour lampshades. Much the same can be said of fringes, but they hardly come in the same pigeon hole with regular trimmings.

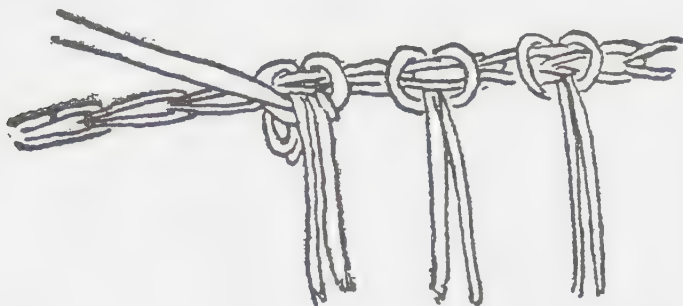
Fringes are more or less accessories and do not have the same *raison d'être* as most trimming, whose first duty is, as a rule, to cover unsightly stitchings, although of course the decorative quality of such trimmings is not to be overlooked. The fringe usually hangs below the lower rim of the shade and is obtainable in

every degree of richness and weight. Of course, a heavy tasseled affair obstructs the light for a table lamp, but looks very handsome on a shade of rich brocade that has a tall standard for its resting place. Home-made silk fringes are not very satisfactory and unless there is some special reason for making the attempt, they are better left alone and the upholstery or lamp shade material department of the store relied on. If the only available colour happens to be not quite harmonious, additional threads woven in will sometimes alter the tone sufficiently. If this does not work out, it is always possible to get white fringe, that can be dyed the required shade. The two coloured fringes, readily obtainable in most places, are very well worth using at times.

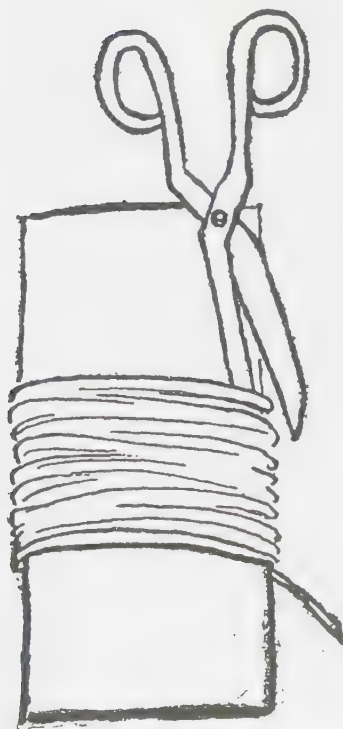
#### WOOL FRINGE

Wool fringes can be made at home by making a strip of chain crochet the length of the circumference of the frame and then with the crochet hook, drawing a single or double strand of the wool through the chain and through a loop of itself (Fig. 24). A bunch of these strands can be cut at once and of equal lengths by winding

the wool round a card and cutting one side through (Fig. 25). A wool fringe may be made



Figures 24



Figures 25



of different colours arranged in stripes, and the edges may be clipped in points or scallops if one wishes a variation from the straight fringe. Chenille fringes may be made in the same way or narrow ribbon may be used; these can be knotted on to a tape or braid instead of the length of chain crochet. Picot edged ribbon or one that has a gay figure is most attractive used in this way, or short lengths of ribbon may be sewn tab-wise on a long piece and be used as a fringe.

#### RIBBON FRINGE

#### "SKIRTS"

In the place of fringes, "skirts" of the same material as the body of the lamp may be used. These, in themselves, can be ornamented with pipings to conform with trimming on the main part of the shade, or lace or ribbon edges may be given. The lower edge of the skirt can be straight, but usually one is glad of the opportunity to break the line, with a large or small scallop. A shirred skirt cut in points is in keeping with some types of shades, and a frayed out edge is an effective "short order" finish. A skirt is sometimes hung behind a fringe in order to give it more substance, and with this



SHADE OF FINE FILET CROCHET, WITH "MOSS" TRIMMING AND  
LOOPED FRINGE

*Courtesy of House and Garden*



help quite a thin fringe that would look ultra meagre with a light behind it, takes on the appearance of a massive border. This weighty effect can be further increased by the judicious use of tassels and festoons of silk cord.

Silk cords can be used to suspend light "pulls" which can be made highly ornamental. Pieces of carved jade can be attached to the cord for elaborate shades, while simpler "pulls" can be made of carved wood, beads, tassels and Chinese ornaments. There is a very good modelling clay on the market, known as "Perma-dello," that in skilful fingers can be formed into most unique ends for "pulls."

The knob screws that are used on the top of some lamp fixtures can, when exposed, be variously decorated, either with a covering of fabric or with paint. In order to make the paint stick to the metal, it should be freely mixed with dryer, and the colour and design of the whole shade should be kept in mind when planning the decoration of the knob.

## IX

### SHADES FOR CHILDREN TO MAKE

CHILDREN who like to use their hands will enjoy making or helping to make lamp and candle shades. Of course, the elaborate styles that require intricate frame binding and silk stretching are out of the question, but given a covered frame there is no reason why the little girl, clever with her needle, should not make a simple shirred shade, with very little assistance from a "grown-up." She might first try a candle shade of shirred silk or cotton of rather a heavy quality—that is, of a quality sufficiently opaque when shirred, to do away with the need of a lining. A gold braid or a narrow ribbon would not be a difficult trimming for her to stitch to the upper and lower rim. Extra sewing may be avoided by turning in the fabric when shirring it, to make a heading, and thus

form a finish without further trimming. It is therefore easily seen how simply an attractive little shade can be made and the fact that she has actually made something herself will be a stimulus to further sewing activities. It is quite essential to choose a simple and easily made design for the first attempt, so that the shade will be finished before the interest has a chance to flag.

The opportunity to "interior decorate" her own room will often awaken a desire to learn to sew, and there is no reason why a needle and thread should not be part of every little girl's play outfit and the sewing lessons enjoyed. In days not so far distant we had to hem dusters—thus creating an everlasting hatred for the harmless necessary duster and a counter balancing toleration for dust. It certainly would have made a difference if we could have attempted a candle shade for our own room and perhaps hemmed the curtains to match!

Many children have an instinct for good colour, and there are very few who do not enjoy matching up and contrasting gay fabric; and in



teresting lines of thought can be stimulated with a group of children who are intent on solving the problem of which colour "goes best" with which. A sample shade of rose colour, always a popular colour with children, might be used for demonstration purposes and ribbon bands of various hues can be tried as suggestions for trimmings. Old blues, or purple, or a combination of both, makes perhaps the most distinctive colour scheme. A narrow line of black is smart and a dull gold or silver braid is always safe. Other coloured shades can be worked with in the same way, and also the effect of the light behind the colour should be tried; and for more advanced children, the effect may be studied of two or more colours used in conjunction. Colour practice may be had with coloured papers of course, but the sense of touch, unconsciously cultivated when handling fabrics of different textures, is not to be despised.

For boys, and for girls who do not care to sew, there are many styles of frameless paper shades that will be attractive and practical for them to try, beginning with the wall paper



shade, put together with clips and without additional ornamentation. Next the wall paper shade with the band of solid colour at either rim, either painted on, or made by pasting on a strip of coloured or gold paper, cut on the same circular pattern as the shade itself.

The silhouettes, such as were suggested for the plain paper shades, give an opportunity for training in the art of using scissors neatly, and the small craftsman of particular dexterity might try to cut an open work design, such as is described in the candle shade chapter. A very simple design should be chosen, as even with small sharply pointed scissors it is not easy to cut a clean looking outline. Stencil cutting tools of course lessen the difficulty, but they are not on hand in many homes and while a safety razor blade is a good substitute for the adult to use, it is scarcely safe for a child! Small star-shaped holes are effective when backed with thin yellow paper, particularly if the decoration includes the silhouette of a tree or some little landscape sketched on with broad brush strokes—a little house perhaps that might have red

lights shining in its windows. Such things are loved in the nursery.

Ruffles of crepe paper, pasted on to paper cut from the regular circular pattern and with a mica lining, are simple to make, and very jolly looking for parties. Twistings and plaitings of narrow strips of the paper, or a paper fringe make suitable trimmings.

A plain coloured paper shade besprinkled with little rounds of variously coloured tissue (confetti is splendid if obtainable) is very carnival-like in spirit. The rounds can be pasted on "hit or miss" and in various sizes, or with some definite colour scheme or design in mind.

Parchment paper and oiled paper are rather more than the average child should attempt to handle until quite skilled, but glazed linen, as described before, is a material rather more easy to manage. It lends itself to as many varieties of trimming as does paper and also has the advantage of being adapted to "sewed on" trimmings, and does not become mussed in the process, as paper is likely to do. Beads are always a joy to children and a row of gaily

coloured ones can be sewn quite successfully to the linen shade, which might also have a bead fringe or festoons of beads hung from the lower edge.

In place of the glass beads, there are the wooden kindergarten beads that come in all sorts of colours as well as in the natural wood. These latter can be dyed or painted to match up with any colour scheme.

It is hoped that many children will try to be shademakers as it is never too soon to start training the fingers, if one wishes to be come an expert craftsman some day.



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